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Hesper/Phosphor and the Sublime Moment

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Perhaps we should begin by accepting an uncomfortable fact: the sublime embraces such a variety of historical practices and of theoretical accounts that the quest for a single, unchanging feature or essence seems almost futile. A large number of related discussions of sublimity have been produced, beginning with *Peri Hupsous* (*On the Sublime*), ascribed to Longinus, which Samuel Johnson defined in his dictionary as “the grand or lofty style”¹; this work first described the irresistible power of the great masterpieces to overwhelm the reader with the sudden, startling intensity of a thunderbolt². Following Boileau’s French translation of Longinus in 1674, these discussions multiplied and intensified in the early decades of the eighteenth century. The study of the eighteenth-century aesthetics of the sublime, as Samuel Monk³ notes in his still-essential study of the subject, is that of the Longinian tradition in England. Among early writers on the subject, the most rigorous and subtle analyst is Edmund Burke (1729–1797). It was his *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful* (1757; 1759) (hereafter referred to as *Enquiry*) that combined the diverse materials of previous accounts within an uneasily unified system and that made an important contribution to art criticism as well as to the movement known as

"Romantic"; the influence of the *Enquiry* is clearly identifiable in many of the most important works of the Romantic period.

The sublime was a topic consciously addressed by the Romantics, inspiring theories and treatises, and it has proved conceptually useful as a way of describing some of the central features of Romantic writing. Romantic interest in the subject is characterized by its preoccupation with the psychology and the mind-nature relation. Vincent Arthur De Luca, in his recent book *Words of Eternity: Blake and the Poetics of the Sublime* (1990)⁴, demonstrates that Blake's relation to the sublime is not superficial but profound; he "argues that traditions of the sublime extant in his (Blake's) time play a major influential role in his aesthetics, the style and organization of his chief poetical works".⁵ What I propose to offer in what follows is simply another view of the Blakean sublime, with a special reference to the Hesper/Phosphor poem, not, of course, in an unilateral fashion but in a way pertinent to such an oblique and "strong" poet as Blake.

My strategy here is, first, to compare some of the poems addressed to Hesper/Phosphor, which were a minor and fickle genre in the middle to the latter half of the eighteenth century, with Blake's "To the Evening Star" and *Milton*; then secondly, with the result of this comparison in mind, to consider how the poetic space of time (time as an image of space) represented by Hesper/Phosphor can be seen as Blake's "sublime moment"; and lastly to show that the moment characterized in terms of liminality is deeply concerned with an aspect of what might be called a "liminal" imagination, an essentially Blakean imagination of "outline". The sublime moment will in the last analysis be a crossing between a commonplace rhetorical topos in the eighteenth century—Hesper/

Phosphor, and a trope for the workings of the creative imagination.

I

Hesper or Vesper⁶ is the evening star seen in the western sky after sunset, while Phosphor or Venus is the morning star, a bright planet seen in the east before dawn; they are considered to be the same star but have different names because of the difference in the time of their appearance. These two stars are characterized by the briefness of their span of life, for they remain in the sky only for a mixed time of two lights, night and day, indeed for "a twilight" as exemplified in John Milton's reference to "Hesperus, whose office is to bring/ Twilight upon the earth" (*Paradise Lost*, IX, 49–50); Hesper appears in the western sky between sunset and moonrise, whereas Phosphor reigns over the eastern sky from moonset to sunrise. In "To Hesperus", attributed to Bion (*fl.* 100BC)⁷, a Greek bucolic poet, Hesper is described as the moon's substitute which acts as go-between in the evening for a shepherd and his beloved. As the moon's precursor, Hesper has attracted towards itself a group of related images such as moon, night, nightingale, song, and silence. Since it is a symbol of a go-between for lovers and is said to "light the bridal lamp" (*PL*, VIII, 520), it more often than not functions as Hymen and poems addressed to it are frequently associated with nuptial motifs.

Mark Akenside's "To the Evening Star", a minor piece of the 1740s collected in *Odes on Several Subjects*, consists of 13 stanzas whose first stanza is particularly pertinent to our discussion:

To-night retir'd the queen of heaven

With young Endymion strays:
 And now to Hesper it is given
 Awhile to rule the vacant sky,
 Till she shall to her lamp supply
 A stream of brighter rays. (1-6)⁸

The rising of the moon, "the queen of heaven", is delayed because she is dallying with a human lover, the shepherd Endymion. So Hesper, a "short arbiter/ Twixt day and night" (*PL*, IX, 50-51) and a substitute for the moon, reigns over "the vacant sky" till the emergence of the moon. Akenside addresses Hesper and prays for "thy delighted ear" which will listen to his "mortal sounds" (11-12). "Olympia" (22), perhaps the name of his love, is also the name of his Muse as is clear from his *On Lyric Poetry* (IV, 16-17) and "To the Muse". His love/Muse, however, has now passed away as "I paid my tear/ On fair Olympia's virgin tomb" (21-22) clearly indicates; unlike other lovers, he, therefore, has to offer to Hesper "other vows", not a "flattering vow" (16). His prayer ("my suppliant song", 9), he says, is not for success in love but rather for the soothing of his "afflicted love" (30). Here it should be noted that Hesper, which used to "light the bridal lamp" as an alternative to Hymen, has for Akenside transformed itself into the Hesper which lights the way to loss rather than to the beloved. After shedding tears on Olympia's tomb, the poet roams by the "silver stream" (34) along which they used to walk, in search of "Philomela's bower" (24), introducing another symbolic agent, Philomel (Nightingale) which also wakes memories of loss. Although the poet tries to regain his love/Muse through the agency of Hesper (and Philomel), whether Hesper will deign to answer his request or not is quite uncertain, though there is a hint that Philomel's (Nightingale's)

song holds the moon.

Geoffrey Hartman⁹, in his inspiring essay on the Evening Star poem, comments: "its (the Evening Star poem's) brief span of life, mainly as an eighteenth-century idyllion, belies the interest of a theme which poets occasionally renew and which is constantly merging with the larger question of continuity—personal or historical". Hartman's claim is that whenever Hesper/Phosphor is invoked by the eighteenth-century poets, it is inevitably bound up with the idea of the continuity of poetic vision and poetic tradition; the poets of the Age of Sensibility address the evening or the morning star, hoping that it will substitute for the poetic genius that they feel is already lost to them. An aching sense of loss ("apparent loss"),¹⁰ either personal or historical, is, as has been observed, painfully felt running through Akenside's poem, and Hesper is no longer a symbol of success in love but only of hope of a recovery of his love/Muse.

Samuel Taylor Coleridge's "Hymn before Sun-Rise, in the Vale of Chamouni" (1802) is a poem concerned with Phosphor, the morning star:

Hast thou a charm to stay the morning-star
 In his steep course? So long he seems to pause
 On thy bald awful head, O sovran BLANC,
 The Arve and Arveiron at thy base
 Rave ceaselessly; but thou, most awful Form!
 Risest from forth thy silent sea of pines,
 How silently! Around thee and above
 Deep is the air and dark, substantial, black,
 An ebon mass: methinks thou piercest it,
 As with a wedge! But when I look again,
 It is thine own calm home, thy crystal shrine,
 Thy habitation from eternity!

O dread and silent Mount! (1-13)¹¹

These lines, in which the word "silent" and its relatives repeatedly appear, describe the calm, dignified figure of Mont Blanc, but they also suggest that behind the silence of Mont Blanc lies some irritation on the part of the poet for failing to let the mountain itself utter praise to God. And the "silence" refers back to the "mute" poet himself who cannot sing "in the manner of the Psalms": "Awake, my soul! . . . / Awake, my heart, awake!" (24; 27). Coleridge calls upon Mont Blanc to help him by invoking it as a "Companion of morning-star at dawn, / Thyself Earth's rosy star, and of the dawn/ Co-herald" (33-35), or as an "ambassador from Earth to Heaven" (82); put differently, he is now presuming that Mont Blanc on the earth is a friend of Phosphor in the sky; it could be further said that in Coleridge's mind it is replacing Phosphor, so much so that he prays, through the medium of Mont Blanc as an alternative to Phosphor, to be given his creative power and cries again to the mountain, "wake, O wake, and utter praise!" (35). But it will never answer him. Thus the poem ends before dawn, before he starts to sing. The appearance of Phosphor is no doubt a moment of crisis to Coleridge, because now he has to face his own inner disturbing collapses of creativity. Like the Hesper of Akenside, Coleridge's Phosphor only awakes memories of loss. We have to note the significance of this transformation of Hesper/Phosphor because it stands in clear opposition to Blake, as will be seen in the next chapter.

II

William Blake's "To the Evening Star" (*Poetical Sketches*, 1783) is an intricate and richly textured poem; only its most obvious conformations are derived from Edmund Spenser's *Epithalamion*. In the first four lines, the epithalamic element of Hesper is unmistakably obvious and recognizable:

Thou fair hair'd angel of the evening,
 Now, whilst the sun rests on the mountains, light
 Thy torch of love; thy radiant crown
 Put on, and smile upon our evening bed! (1-4)¹²

Here Hesper depicted as with the "radiant crown", holding the "torch of love" in one hand, and smiling upon the "evening bed", is in many ways similar to Hymen as described in Lemprière's *Classical Dictionary*: "Hymen was generally represented as crowned with flowers, chiefly with marjoram or roses, and holding a burning torch. . . he always attended at nuptials". Though Akenside's Hesper up in the sky does not seem sympathetic enough to respond fully to the appeal down from the earth, Blake's Hesper, by contrast, not only responds to his call but descends with the nuptial torch, as if it were a priest at a wedding, to the earth, producing the "sacred dew" (14) which is a sign of the marriage of heaven and earth. In "To the Evening Star" all too soon the pastoral scene fades with the star's withdrawal and the "wolf rages wide, / And the lion glares thro' the dun forest" (11-12). The poem ramifies into "Night" (*Songs of Innocence*) and thence into the well-known forests of the night

where tigers rage and glare ("Tyger", *Songs of Experience*). We are introduced and guided, through the agency of Hesper, a symbol of the borderland between night and day, into the peculiarly Blakean "night" world which is to be further developed in *Vala*, *Milton* or *Jerusalem*.

Milton (1800-04), one of Blake's major prophetic books, is also deeply associated with the liminality of vision and could be called a Phosphor poem. *Milton* is based upon Blake's two intense, personal experiences in Lambeth and in Felpham. One is an inspiration in a shaft of light which struck Blake's foot when he was fastening his shoe in Lambeth. The episode is referred to several times in the poem, as, for example, in "Then first I saw him in the zenith as a falling star, / Descending perpendicular, swift as the swallow or swift; / And on my left foot, falling on the tarsus, entered there. . ." (15: 47-49). The experience is drawn both in plates 32¹³ and 33 where Blake and his brother Robert are flinging their bodies back with their hands outstretched because of the reception of Milton's falling star on the tarsus. It is quite important to note here that "foot" is, as it were, "a threshold" between Eternity and Ulro (the fallen world), an intermediary through which Eternity is realized; it is by the agency of his left "foot" that Milton's prophetic, divine imagination is transmitted to Blake.¹⁴

Another experience upon which *Milton* is based is a moment of profound ecstasy as a lark sang and the scent of wild thyme filled the air, one day during his stay in Felpham, 1800-03. The second experience forms a climax to the poem; it is the moment when the "morning odours rise" (35: 48) and the lark "Los's messenger" (35: 63) mounts up to a crystal gate "at the eastern/ Gate of wide Golgonooza" (35: 66-67). It is at this time when night is about to become day, or "twilight", the particular-

ly privileged moment even Satan cannot find, that Milton descends from the eastern sky as a flaming star into the tarsus of Blake's left foot. This visionary moment, I would like to argue, parallels exactly the "interlunar" moment when Phosphor emerges in the east during the absence of the moon, and therefore, Milton as a star might safely be taken as Phosphor; in fact we are clearly invited to make this connection. Milton, transformed into Phosphor, falls from where his raised right hand has been put (Figs. 1–2) into Blake's left foot (Figs. 3–4). Unlike Coleridge, Blake has succeeded in receiving Milton's prophetic vision, *mutatis mutandis*, through Phosphor which is here a symbol of the continuity of vision. The theoretical reason behind Blake's use of Milton-as-Phosphor in the poem is the conviction that the continuity of vision must itself be a part of any significant vision. If Hesper/Phosphor, as Hartman observes,¹⁵

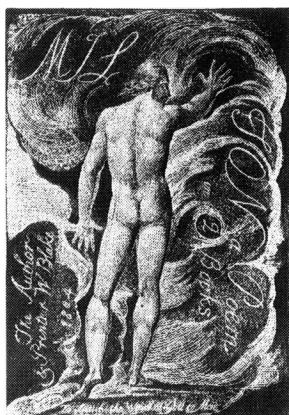


Fig. 1 Milton plate 1
Milton's right hand
breaks through the
center of his name
"MIL-TON".

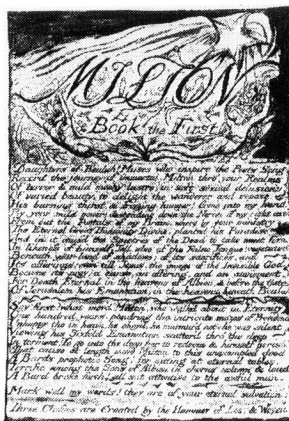


Fig. 2 Milton plate 2
Milton-as-Phosphor
falls down from
where his right hand
was placed.



Fig. 3 *Milton* plate 32
Milton-as-Phosphor
falls on the tarsus
of Blake's left foot.



Fig. 4 *Milton* plate 17
Blake(left) and his
wife Catherine.

tends to personify the “threshold” between night and day, the “foot” into which Milton-as-Phosphor enters is also a liminal figure *par excellence*, because it is by the “foot” that communication and exchange between Eternity and this world are made; and in addition, it is the removal of Albion’s “left foot” from London to Bognor Regis that corresponds to Milton’s descent to Blake’s left foot and that marks Christ’s death and resurrection as well as Albion’s awakening into life from the sleep of death. This is crucial to the meaning of the whole poem, because Milton’s self-annihilation, the poem’s thematic issue, is done by the “foot” (see Plate 18 where Milton’s left “foot” cuts apart the two syllables of the word “Self-hood”). The repeated reference to gate (if not foot) in *Milton* also bears testimony to the power and aptness of the symbolism of in-between-ness or gate-ness in the poem; *Milton*’s thematic development indeed hinges upon the idea of “gate”.¹⁶

It should be clear now that Hesper/Phosphor is not only a rhetorical topos but also a metaphor for the poetic moment for Blake. And *Milton*, in which Phosphor plays such a crucial role, might well be called in Angus Fletcher's phrase¹⁷ a "poetry of threshold". The Blakean poetic moment characterized in terms of liminality will be, as we shall see, called Blake's "sublime moment".

III

Edmund Burke aims in the *Enquiry* to establish standards of taste and find laws for the passions, and this attempt is, as J. T. Boulton writes,¹⁸ in the mainstream of eighteenth-century intellectual movement; in the Newtonian tradition Burke looks for and discovers immutable laws governing taste and passions as well as human life and activities. Isaac Newton is anathema to Blake, and Blake's apparent hostility to the sublime as an aesthetic category is one of the consequences of this hatred of Newton, which can be most clearly seen in his annotations to Sir Joshua Reynolds's *Discourses*. Blake finds Reynolds's work to be grounded in Burke's treatise on the sublime and the beautiful, which in turn is founded on the opinions of Newton and John Locke, with whom Blake always associates Francis Bacon. Reading all these men, he feels "Contempt and Abhorrence", for "They mock Inspiration & Vision" (*E* 660). Despite his stated aversion to Burke, however, Blake often and closely associates the sublime with the terrific:

As human blood shooting its veins all round the orb'd heaven
Red are the clouds from the Atlantic in vast wheels of blood,

And in the red clouds rose a *wonder* o'er the Atlantic sea—
 Intense, naked, a human fire, fierce glowing as the wedge
 Of iron heated in the furnace. His *terrible* limbs were fire,
 With myriads of cloudy *terrors*, banners dark and towers
 Surrounded ; (*America* 22 – 28 ; italics mine)

This is a description of the birth of Orc, Blake's emblem of the revolution, or of a youthful, fiery and destructive energy ; by breaking his chains, Orc visits destruction and the hope of liberation upon the world. He is now reborn in the Atlantic as a revolutionary spirit in America. Orc, seen from the perspective of King George III as being "terrible", represents the confrontation of the human mind with an unknowable nature, the experience Burke calls the sublime. Orc inhabits the very landscapes that Burke explicitly identifies as the locus of the sublime experience in his *Enquiry*, where a link between sublimity and terrible objects is often suggested : "Whatever is fitted in any sort to excite the ideas of pain, and danger, that is to say, whatever is in any sort terrible, or is analogous to terror, is a source of the *sublime*".¹⁹ The great power of the sublime, in Burke's view, is that "it anticipates our reasonings, and hurries us on by an irresistible force".²⁰ If "the sublime experience", in Adam Philips's phrase,²¹ is "one of domination" (i.e. of being dominated), the birth of Orc over the Atlantic, it might be argued, anticipates the defeat of George III and his armed forces.

What is important and perhaps most interesting to us here is the curious relation between the birth of Orc and the sublime moment. Reading through Burke's treatise on the sublime, what strikes the innocent reader in the first place is that his discourse on the topic is invariably concomitant with such words as "rise", "arise", "cause", "origin", "source",

and so on. Towards the end of the "Preface" to the second edition of the *Enquiry*, Burke announces his intention of looking into "physical causes": his stated aim is to "investigate *the springs and trace the courses of our passions*"²² (italics mine). As the title of the treatise also shows, Burke's purpose is first to delve into the origins and causes ("springs") of the passions and secondly to follow the progresses ("courses"). Surely we cannot approach the sublime "without enquiry into, or shocked recognition of, origins",²³ and my point here is to show that the "terrible birth" of Orc (*America* 97) is somehow analogous to the emergence (and consequent descent to earth) of Milton-as-Phosphor and that these two moments — the birth and appearance of Orc and Milton/Phosphor — are identical with the sublime moment.

The sublime experience is typically presented, if we follow De Luca's simplified scheme,²⁴ as a three-fold moment: an encounter with the stimulating object, an episode of discontinuity, and a sudden and ecstatic exaltation. It is in the middle term, a point where continuity is disrupted, that the perceiver would feel vertigo, blockage or bafflement; at the heart of the sublime experience there is a crucial but problematic gap or break, which, I believe, is equivalent to the vertigo Blake must have felt when he experienced Milton's fall into the tarsus of his left foot or to George III's bafflement when he saw Orc arising over the Atlantic. The sublime moment as a whole is thus a sort of gap or in-between-ness. Etymologically²⁵ "sublime" is a compound word of *sub* and *limen*, and *limen* is defined as "threshold" and is said to be akin to *limes*, "boundary" or "limit", particularly boundary between fields, while *sub* means "up" or "down". So "sublime" may be defined to mean "up or down to the threshold". If the sublime moment is a "threshold" moment, Orc's birth, to say

nothing of the appearance of Phosphor, is also characterized by liminality, because birth itself is a moment of disruption, a point between existence (life) and non-existence (chaos). Thus the birth and emergence of Orc and Milton/Phosphor could be termed, from a structural point of view, both “a liminal and a sublime moment”. It should be noted that Plate 2 (Fig. 5) of *America* is meant to present the viewer-reader with a visual equivalent of Orc’s birth as the eruption of a volcano which De Luca would call “the volcanic sublime”.²⁶

Thematic variations on the topos of liminality represented by Hesper/Phosphor are scattered all over Blake’s *oeuvres*, and its semantic organization is so clearly present that Blake might well be called a “liminal” poet; Beulah, a female space in Blake’s mythological cosmography, for example, is a pleasant borderland for those who cannot endure “the great wars of Eternity” (*Milton* 30: 19) that is located between “within & without the Universal Man” (Albion) (*Four Zoas* I. 88), and it is frequently referred

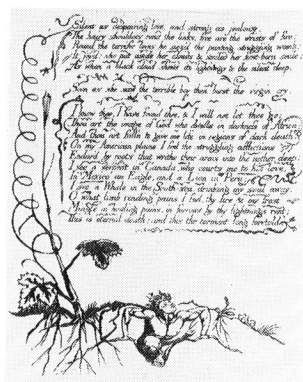


Fig. 5 *America* plate 2
The birth of Orc as
the volcanic sublime.

to with the verb "terminate". Blake's preoccupation with gate, from "the gates of Tiriél's palace" (*Tiriél* 180), through "the five gates" of sense (*America* 25) and "Death's Door" (an illustration to Robert Blair's *Grave*), to a surprisingly beautiful passage in *Jerusalem* (16: 28ff) in which the poet divides the fifty-two counties of England and Wales into twelve gates, is the surest index that Blake has a particular fascination for the concept of liminality/threshold/boundary/marginality and its nuances. In *Jerusalem* Blake also writes that "the Sanctuary of Eden is in the Camp; in the Outline, / In the Circumference" (69: 41-42). Blake's principle of "outline" as an engraver is most cardinal for the workings of his creative imagination, and his preference for "firm and determinate outline" is unmistakably clear in *A Descriptive Catalogue*:

The great and golden rule of art, as well as of life is this: That the more distinct, sharp, and wirey the bounding line, the more perfect the work of art; and the less keen and sharp, the greater is the evidence of weak imitation, plagiarism, and bungling. (*E* 550)

"Leave out this line", Blake says, "and you leave out life itself; all is chaos again" (*E* 550). What is interesting about "outline" is that it can be seen as a metaphor for the paradoxical process as we find in Hesper/Phosphor; in the first place it is something imposed by an artist, and in the second it is the means by which individual identity expresses itself. Blake sometimes calls it a "bounding line", "bounding" in the sense of both "leaping" and "limiting". The implication here is that Blake's "outline" is both limiting and liberating, just as Hesper/Phosphor, like the hymen,²⁷ stands between "bearer" and "barrier", eternally both barren and

prolific. The sublime moment has now become a transitional phase or crossing between the rhetorical topos(Hesper/Phosphor) and the Blakean trope ("outline" imagination).

Notes

1. Samuel Johnson, *A Dictionary of the English Language* (London, 1755), 'sublime'.
2. Longinus, *On the Sublime*, trans. W. Hamilton Fyfe, Loeb Classical Library 199 *Aristotle XXIII* (Cambridge, Mass.: Harvard UP, 1982) 122–253. See also Neil Hertz, "A Reading of Longinus", *The End of The Line: Essays on Psychoanalysis and the Sublime* (New York: Columbia UP, 1985) 1–20; Suzanne Guerlac, "Longinus and the Subject of the Sublime", *NLH* 16 (1985): 275–289; James J. Hill, "The Aesthetic Principles of the *Peri Hupsous*", *Essays on the History of Aesthetics*, ed. Peter Kivy (Rochester: U of Rochester P, 1992) 172–181.
3. Samuel H. Monk, *The Sublime: A Study of Critical Theories in 18th Century England* (Ann Arbor: U of Michigan P, 1960) 10. See also R. S. Crane's review article on the book, *PQ* 15 (1936): 165–67.
4. (Princeton: Princeton UP, 1990). See my review article on the book, *Studies in English Literature 1993* (The English Literary Society of Japan): 100–104.
5. De Luca, *Words of Eternity* 4.
6. Cf. Lemprière's *Classical Dictionary* (1788; rpt. 1963), 'Hesperus': "The name of Hesperus was also applied to the planet Venus, when it appeared after the setting of the sun. It was called *Phosphorus* or *Lucifer* when it preceded the sun"; *Encyclopaedia Britannica*, vol. 1 (Edinburgh: Printed for A. Bell and C. Maofarquhar, 1771) 436. Though in *Epithalamion* (1595) he writes that Hesper emerges "out of the east" (287), Edmund Spenser seems to be mistaken about the direction in which it appears; see Edmund Spenser, *The Works of Edmund Spenser*, eds. Edwin Greenlaw et al. A Variorum Edition, vol. 8 (Baltimore: Johns Hopkins UP, 1966) 481.
7. Bion, "To Hesperus", trans. J. M. Edwards, Loeb Classical Library 28 *The Greek Bucolic Poets* (Cambridge, Mass.: Harvard UP, 1976) 410–13.

8. Mark Akenside, *The Works of English Poets*, ed. Alexander Chalmers, vol. XIV (New York: Greenwood P, 1969) 56.
9. Geoffrey Hartman, "Evening Star and Evening Land", *The Fate of the Reading* (Chicago: U of Chicago P, 1975) 147–178. One of the most inspiring essays on the significance of the evening is, to my knowledge, the one by Erwin Panofsky, "Et in Arcadia Ego: Poussin and the Elegiac Tradition", *Meaning in the Visual Art* (New York: 1955) 295–320.
10. Hartman, *Fate* 150.
11. Samuel Taylor Coleridge, *The Complete Works of Samuel Taylor Coleridge*, ed. W. G. T. Shedd, vol. VII (New York: Harper & Brothers, 1868) 153–55.
12. All references to Blake's poetry and prose are taken from *The Complete Poetry & Prose of William Blake*, ed. D. V. Erdman (New York: Anchor P, 1982), and will be inserted parenthetically in the text (as for prose works, as in *E* 69).
13. Plate references are to *The Illuminated Blake*, ed. D. V. Erdman (Oxford: Oxford UP, 1974).
14. See Thomas A. Vogler, "Blake: Mental Fight", *Preludes to Vision* (Berkeley: U of California P, 1971) 39–59.
15. Hartman, *Fate* 153.
16. I have dealt with this problematic relation between liminality and creativity with regard to "gate" in my article, "'Architecture', 'Foot', and 'Beulah': Visionary Gate in Milton", *English and English-American Literature* (Yamaguchi University) 24 (1989): 105–133.
17. Quoted by Harold Bloom in *Studies in Eighteenth-Century British Art and Aesthetics*, ed. Ralph Cohen (Berkeley: U of California P, 1985) 184.
18. J. T. Boulton, Introduction, *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*, by Edmund Burke (1958; Oxford: Basil Blackwell, 1987) x. All references to the treatise are to the edition.
19. Burke, *Enquiry* Part One, Section VII 39.
20. Burke, *Enquiry* 39.
21. Adam Phillips, Introduction, *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*, The World's Classics, by Edmund Burke (Oxford: Oxford UP, 1990) xxii.
22. Burke, *Enquiry* 6.
23. Leslie Brisman, *Romantic Origins* (Ithaca: Cornell UP, 1978) 19.

24. De Luca, "Blake and the Two Sublimes", *Studies in Eighteenth-Century Culture* 11, ed. Harry T. Payne (Madison: U of Wisconsin P, 1986) 93–105.
25. Jan Cohn and Thomas H. Miles, "The Sublime: In Alchemy, Aesthetics and Psychoanalysis", *MP* 74 (1977): 289–304.
26. De Luca, *Words of Eternity* 157.
27. Jaques Derrida, "The Double Session", *Dissemination*, trans. Barbara Johnson (Chicago: U of Chicago P, 1981) 173–285.